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Pen Pictures of the Japanese and Russian Envoys and Their Suites.

PORTSMOUTH, N. H.; Aug. 12.—The summer crowd about the Wentworth has picked its favorites in the two legations. Among the Russians they like Pokotiloff best of all. He is a man, every inch of him, that

Pokotiloff. They said when he first appeared at the hotel with his Manchurian servant that he was taller than Witte. He came out of the dining room with Witte one evening this week, and then, for the first time, the hotel made comparisons and saw that he lacks by two inches the stature of Russia's giant in diplomacy.

His impressive carriage makes him appear bigger than he is. Broad shouldered, just a little touched by the portliness of middle age, he walks like a king.

He is very dark in complexion and beard. His features, such as one sees outside of beard, are aquiline. He has a marvelous pair of eyes.

At first sight they appear as black as his hair, but the lights which come into them when he talks make them seem gray. He has a pleasant, easy manner, for all his stateliness of carriage, and a most courtly way of turning aside inquiries concerning the official business of the Russian Legation. He is the man who, as manager of a

Russian bank, helped the Czar to get a grip en the financial system of China. Not even Hart, the British genius who has applied English civil service regulations to the fit of the Chinese mind, knows his China better. As Minister at Pekin he has held the most difficult post in the Russian diplomatio service.

He is about 40 now; young for a diplomat. The commentators on international affairs who are watching the game here at little old Portsmouth predict great things of this Pokotiloff. If you were asked to pick a king by right of appearance among the world celebrities at the Wentworth he would be the popular choice.

On the Japanese end, Sato and Adachi, secretary of the legation, come in for most attention. Pretty nearly all Japs look alike to the American, as doubtless we look alike to them. Adachi is noticed mainly because he looks different from the rest.

One would say that there is some touch of European blood in him, for his coloring is light, like that of a tea rose, and there is a red tint to his full, silky mustache and goatee.

Even these official Japanese have not quite learned the art of dressing European fashion. Such incongruities as white canvas shoes with dark suits are common, and few of them carry the frock coat to its logical end and wear the silk hat with it. Adachi is the exception.

From white canvas shoes up through white flannel suit to loose tie and Panama hat, his morning clothes are unexceptionable. His frock clothes, when he goes into official session, are correct from the shoe to the tall hat with the latest bell crown. He ties his own cravats, which most of the Japanese do not. A very correct person is young Mr. Adachi.

It has been noticed that in his hours of ease Adachi sits on the piazza among the summer gaieties of a summer hotel and reads works on philosophy. He is not always reading, though. The eyes behind his glasses wander now and then.

He is taking us all in-the girls in fuffy the cigar stand, the nice old ladies and the old gentlemen, who have been guests for twenty years running, playing bridge whist, at the little tables of the lobby. Adachi is not what any one could call

sociable. The girls about this hotel break their conventionalities by speaking to the Japanese without an introduction, figuring rhaps that the Oriental is not entirely and wholly of us.

When this happens to Adachi he bows with courtly gravity, smiles a little Japanille, and is charmed to learn that the young ladies of America sympathize with the Japanese people. He never seems to forget these introductions, either.

The next time he sees the summer girls he bows, but he does not stop to talk. A young man with a psychology which runs severalfeet below the cellar is this Adachi.

There are certain marks of ability by which Europeans and Americans pick the men whom we call "big." Most of the real topnotchers in Caucasian politics, in art, in statesmanship, in letters really look the

The Japanese face on the other hand gives so signs, or else we have not learned to read them. There is nothing about mura, for example, to set him off in European eyes from any of his countrymen. of like age. The little dried-up wisp of a man, to whom his companions pay such deference, does not differ to the naked human eye from the little old clerks of the

Japanese curio stores.

Sato is an example. He looks—just Jap.

He has an immobile face and an eye with film which no other human eye can penetrate. Sato, as New York knows, is the press agent of the Japanese bunch, their shield against the curiosity of the world. He is also a big secondary factor in the

negotiations. Where Sato shines is in his understanding of the European mind No white man knows the Oriental thoroughly; conversely, the white is not all an open proposition to the Oriental. Little Sato has fathomed

the direct, Occidental mind. He can deliver our kind of jolly and can talk to our comprehension. In the late evening sessions about the hotel, when the bridge whist parties have retired to the rear piazza for a nightcap of lemonade or the correspondents are taking a goodnight drink after catching the wire, Sato drifts along, picks up a white acquaintance, orders a rye highball and sits down for a talk. His curiosity is quiet but insistent.

"Cowpuncher-what is that?" he asks: catching at a phrase dropped by his vis-à-vis. It is explained that it is only another name for a cowboy. Oh, yes, he has heard of cowboys, but he wants to know all about them, even to their dress and the line fence

of the Philippines?" and off he flew on that

These Japanese, however, are always on their guard before Americans. That is the strongest impression one gets after a week's watching. One of the envoys or under secretaries will be sitting at his case, staring into vacancy, thinking. Let an American approach, and he starts slightly and draws into himself.

It may be a member of the diplomatic corps, a correspondent after news, merely passing acquaintance—it is all the same. Until the interview is done he is on dress parade. That is true of them all, from the able Komura and the polished Sato down to the lowliest Japanese correspondent composing a flowery article for one of their

Of the four really big men this hotel has seen little. Diplomatic courtesy pre-vents them from being interviewed directly, and since the first day they have kept tight to their quarters.

Witte, through his giant size and his fame, is the leading feature of the whole official show. He looks his Dutch blood. He has the stoop by which most very tall men try to equalize their height, and a queer, rather awkward walk.

When the diplomats sat at a table in the main dining room it was noticed that Witte talked a good deal—in Russian and that he kept his table laughing. In repose, though, his face is serious and there is a worried look about his eyes.

Rosen has an imperturbable face. closely cropped set of whiskers hides his play of expression, anyway. Still, he seems less troubled by his responsibilities than any other of the big four.

He is about the hotel a great deal more than Witte. He has made a few acquaintances among the summer people and he always stops and speaks to them pleasantly. Takahira looks more like a man of ability than any of the other Japanese. He is broad of build and has a massive head for Japanese. The striking feature of his ace is his eyes.

He has the power of training those eyes like the searchlights of a battleship, and keeping them trained with a gaze almost hypnotic. Members of the Washington staff of correspondents speak of that steady glare, which confuses the most expert

Takahira rarely smiles. He appears always to be in deep thought. Little old Komura, on the other hand, has a slow, rather attractive smile which breaks out from behind his long mustache whenever he speaks. The amateur commentators on the conference imagine Takahira, sitting in executive session, holding the Russians pinned down by the glare of those eyes while Komura lays down the Japanese

Of the minor celebrities, Rojestvensky is noticed for his monocle, his free understanding of American ways and his history, which most of the hotel knows and approves by this time.

He is that attache of the Russian Legation at Washington who fell in love with a dowerless American girl and married her in spite of diplomatic difficulties; for a penniless member of the Russian diplomatio service who wants to rise must catch a girl with money enough to support the estab-

Ambassadorahip. He had no money, and neither had Miss Hoy, the American girl in the case. He had to give up most of his hopes of rising to the top in his profession, and he had to get special permission of the Czar. But he married her, nevertheless, and now he

is First Secretary of Legation at Pekin. Rojestvensky, who is a cousin of the unlucky Admiral of the same name, is rather stout of person. He wears a monoole screwed in his right eye. His manners are pleasant and he has an eye for children.

Already the small boys and little girls of the hotel are his friends. It is told of him that, being once at an American summer hotel, he made himself popular with all the children. When he came to leave the kide prepared a surprise for

They lined up at the station to the number of fifty, kissed him good-by individually and shouted "Good-by, papa!" as the train pulled out. Mr. Rojestvensky was not yet married at the time, and he blushed to the monocle.

Koroskovits does for the Russian delegation what Sato does for the Japanese. He is not only the secretary; he is also the official buffer.

He looks Russian. His complexion is of the curious, Slavie blond which is seen in no other race on earth. His eyes are light hazel, almost gray. No one could mistake his nationality.

Koroskovits appreciates the American joke, wherein he goes Sato one better. He even ventures on a conservative joke nimeelf now and then.

"Peace, peace!" he cried one night when they were pressing him about the terms.
"How can I talk peace when you give me no peace?" I shall soon be in pieces!"

Most of the Russians wear the traditional Slavio whiskers. Mr. Batchoff, who comes to attend to the financial end of the confer-

ence, has the finest pair. "I don't know who he is, but he has as fine

"I don't know who he is, but he has as fine a little mattrees as I ever saw," said one of the eternal group at the door of the Wentworth as Batchoff passed in.

They are of the light shot Russian blond, those whiskers. They spread from a massive chin and make a waistoat totally unnecessary in Mr. Batchoff's wardrobe. It is said that he wears one, nevertheless.

Jeremiah Curtin, the translator of Sienkiewicz, is at the conference in an unofficial capacity. He has a fine set of American droopers himself, but all other whiskers take a back seat when they run up against the Russian brand. When Batchoff and Curtin talk on the front porch it carries the experienced correspondent back to the time when Bryan was stumping Kansas and the Populist hairy gathered at the stations.

them, even to their dress and the line fence proposition.

When it is up to him to talk he will go ahead on any tack—politics, Japanese art, the interior condition of China, the latest in the tenth degree on official business, however, and the film drops over Sato's eyes.

"When will the terms of peace be given out?" some one asked, coming out of a general conversation.

"When the treaty is signed—if there are no locks," answered Sato. "By the wry—did you ever understand—the real race relations and office the latest in the tenth that the supervance would be greatly reduced in out?" some one asked, coming out of a general conversation.

"When the treaty is signed—if there are no locks," answered Sato. "By the wry—did you ever understand—the real race relation between the Japanese and the people steems of the supervance out?" some one asked, coming out of a general conversation.

"When the treaty is signed—if there are no locks," answered Sato. "By the wry—did you ever understand—the real race relation between the Japanese and the people steems of the supervance would be greatly reduced in our State, but that is not the case at all. As a matical treatment of the case at

THEATER SEASON UNDER WAY. AMUSEMENTS

HALF DOZEN MORE PLAYHOUSES TO OPEN THIS WEEK.

Frank Daniels Returns to the Knicker-

bocker-"York State Folks" for the Majestic-Proctor's Fifth Avenue to Broadway will have another open theater this week. The Knickerbocker starts its fall season to-morrow with a renewal of the run of "Sergeant Brue," in which

Frank Daniels scored a hit in the late spring and early summer. Blanche Ring will again be Mr. Daniels's chief support. Others in the cast are Sallie Fisher, Clara Belle Jerome, Alfred Hickman and Walter Percival. "Sergeant Brue" will give way to Iailu Glaser in "Dolly Dollars" on Sept. 4. The Majestic begins its season on Sat-

urday night with "York State Folks," a rural play by Arthur Sidman. The management announces that it has no villain, no mortgage, no lost daughter and no quartet. Ray L. Royce and James Lackaye have the chief male parts. Leila McIntyre is Jennie Cooper. The play has not before been presented in New York, but has been well received elsewhere. A stage setting of more than usual effectiveness is prom-

Sam Bernard and "The Rollicking Girl" at the Herald Square have passed their 100th performance mark, and the management insists that the show will at least complete the second century before it retires from New York. Hattie Williams and Joe Coyne are able assistants to

"Fantana" is approaching its 800th performance at the Lyric Theater without giving any evidence of decline in business. The sooth performance will be given on Tuesday, Sept. 12, when silver souvenirs will be given out.

"Little Johnny Jones," with George M. Cohan, is doing a record breaking hot weather business at the New York Theater. Sam Lewis, Tom Ryan, Ethel Levey and Adele Rafter are capable assistants.

The American Theater, Forty-second street and Eighth avenue, commences its season to-morrow evening. William T. Keogh, the new manager, has made extensive alterations and repairs. The opening attraction will be Howard Hall in "The Millionaire Detective," which was written by Charles E. Blaney and Howard Hall.

On Saturday night of this week John H. Springer enters upon his second five years tenancy of the Grand Opera House. In the coming season the same policy of presenting Broadway successes for a dollar will prevail. The opening attraction will be Henry W. Savage's production of Pixley and Luders's musical fantasy "Woodland. The cast is headed by Harry Bulger as Blue Jay. Among others in the com-petent company are Sherman Wade, Greta Risley, Helen Hale, Ida Mulle, and Bertyne

"Texas," a popular play of last season, is the first attraction at the West End Theater, which throws open its doors to the public on Saturday night after having undergone a complete overhauling in the summer.

The Murray Hill, which has now an elaborate entrance on Forty-second street, begins its season on Saturday night with Charles Bowser in "Papa's Boy," a new musical piece.

"A Runaway Boy," the new play by Hal Reid, in which the young star Joseph Santley is to appear, will be the opening attraction at the Metropolis on Aug. 19 and for the week of Aug. 21.

The week of Aug. 21 will see the first big Klaw & Erlanger spectacle "The Pearl and the Pumpkin" will be presented at the Broadway.

Other openings of the night are: The vceum, with "Mrs Leffingwell's Boots" the Madison Square, with Blanche Walsh in "The Woman in the Case," and the Four-teenth Street, with Billy B. Van in "The Errand Boy."

Fay Templeton, Virginia Earl, Stella Maybew, Maude Lambert, Eltinge, the impersonator of society girls; Lou Harrison and Julius Tannen in "Lifting the Lid," and "The Whole Damm Family" are draw-ing large audiences to the New Amsterdam Aerial Theater.

Added to the Wistaria Grove program the coming week will be two pron novelties, the Four Riance and the Four Loudons. The Rianos are gymnasts who present a sketch called "In Africa." The present a sector called "In Africa." The stage is set as a jungle and the performers are dressed as monkeys. The Loudons do a casting act on horizontal bars. The "Girl in the Red Domino" remains the permanent feature of the first part and Elsie Janis of the second.

At Hammerstein's Paradise Roof Gardens and Victoria Theater for the ensuing week the bill is headed by Abdul Kader and his the bill is headed by Abdul hader and his three wives. Abdul paints landscapes with lightning rapidity, while his wives embroider and assist him in his landscape painting. Carmencits will enter upon the third week of her engagement, and the Six Cuttys will be seen for the last week here.

"Way Down East" is prospering at the Academy of Music, where it opened on Thursday night. William A. Brady has engaged practically the original cast, and Miss Phebe Davies, who has starred in the leading role of Anna Moore ever since the play was originally produced, is again to be seen in that part.

Edwin Arden returns to Proctor's Fifth Avenue Theater this week, appearing in his own play, "Zorah," a story of Russian his own play, "Zorah," a story of Russian life, which has its first production here.

"The Butterflies," which Henry Guy Carleton wrote for Daniel Frohman's old Lyceum Theater company, will be produced by the company at Proctor's 125th Street to-morrow. The cast will include Paul McAllister as Frederick Ossian and Angela McCaul in Effic Shannon's role of Susane

At the Fifty-eighth Street Theater the production will be Lawrence Marston's melodrams An Innocent Sinner. Adele Block, William P. Carleton, Marion Berg and Charles Arthur are in the cast.

N. S. Woods in his play, "Lost in a Big City," will be the attraction at the Thalia Theater on the Bowery this week. Woods's return to the scenes of his triumph of former cays is of interest.

"Fighting Fate," with elaborate scenery



Bowers and Dixon, the three Weston Sisters, Stinson and Merton and John D. Gilbert. The dramatic features are furnished by Jane Courthorpe & Co., in George H. Emerick's one act farce entitled "A Fisherman's Luck," and Mr. and Mrs. Wiley Hamilton in "Why Smith Stayed Home."

Proctor's Twenty-third Street has for this week a bill headed by Nella Bergen, the prima donna soprano. This will be Miss Bergen's first appearance in vaude-ville. Rice and Prevost will be the extra attraction during this week, and will offer their comedy skit, "Burspity Bumps." Barney Fagarr and Henrietta Byron will appear in a singing and dancing act; while William H. Macart and Co., late principals of the "Mother Goose" company, will offer their comedy sketch, "The Night of the Fourth," by George Ade.

Tony Pastor has a bill of more than a dozen numbers. Some of them are: Thomas Meegan and company in "On the Q. T."; Charles McKeever and Ada Sandry, Mr. McKeever being announced as the "Middleweight champion of England"; Charles and Fanny Van, the Harrises and Carson and Willard.

The Circle Theater starts its career as a burlesque house on Saturday evening with "Wine, Women and Song." Matinées will be given daily.

Del Cano, King of Handouffs, and Young Sandow and Otis lead the freaks at Huber's Museum this week. The theater intro-duces two vaudeville companies, headed by Melville and Conway, Hughey Bond, John Walsh, Wilson and Main and the Heistons.

Conterno's concerts are still the attraction at Terrace Garden, the Fifty-eighth atreet open air pleasure spot. N. Parker is the tenor soloist this week.

At the Eden Musée a number of novelties have been added to the moving picture show and there are some new statues on

SHOWS AT THE SEASIDE. Ben Greet Players at Deal-New Things

at Coney Island. Ben Greet and his Woodland Players, nearly forty in number, are announced for a series of six open air Shakespearian performances at Deal Lake, beginning next Wednesday evening. "A Midsummer Night's Dream" is to be given on Wednesday, Thursday and Saturday evenings, and "The Tempest" on Friday evening. For the matinées "Twelfth Night" will be done on Friday afternoon and "As You Like It" on Saturday.

The Manhattan Beach Theater has for a The Manhattan Beach Theater has for a topliner this week the musical act called Ye Colonial Septette. Felix, Barry and Barry are the extra feature. The Barrys will be seen in a sketch entitled "The Boy Next Door." The balance of the engagements includes the Grand Opera Trio, Phroso, Jack Norworth, Louise Dresser, the Five Ballatzer Sisters, the Four Avolos and others.

Herbert's dogs and Seeth's bears head the list of acts exhibited in the three ring free circus at Luna Park this week. Aside from this, "The Dragon's Gorge," "Trip to the Moon," "Fire and Flames," "whirl the Whirl," "Fatal Wedding" and "Fall of Port Arthur" come in for a large share of the patronage.

The Igorrotes at Dreamland have already become accustomed to their surroundings and are attracting many sightseers. The women are most industrious and weave incessantly. The men do nothing but smoke all day long and throw their spears for the entertainment of visitors.

The Boer War spectacle has many added features for the last two weeks, among them features for the last two weeks, among them being the airship California Arrow.

A new feature this week is the work of Capt. Vissor, the announcer, who astride of his horse is stationed 400 feet from the grand stand and makes his announcements of the various points of the show.

Young Consul, the chimpenses of the Bostock wild animal show at Coney Island, is showing great progress and is now able to walk on his legs without the support of his hands. Morelli and her leopard reception, Rey (fils) and the wild animal musical comedy and the numerous other features keep Bostock's crowded.

A good vaudeville bill prece des "Port Arthur" every evening at Pain's Fireworks Amphitheater at Manhattan Beach. It consists chiefly of athletic and acrobatic feats, high wire walking, high diving, &c.

NOT FOR SARAH BERNHARDT. Coveted Decoration of the Legion of Honor Bestowed on a Rival.

At last the decoration of the Legion of Honor has gone to a French actress, and it is not Sarah Bernhardt. For a decade she has been struggling for the bit of red ribbon, and her friends have made a propaganda which ought to have wrested the decoration from the most unwilling Govern-

She is still without the honor, however, and now the President of the French Republic has bestowed it on Mme. Bartet The latter is the first woman of the stage to receive the honor as an actress. Marie Laurent, who founded and maintained a hospital for French actors, was decorated some years before she died, but it was expressly explained that she was decorated not as an actress but for her benevolence.

Julia Regnault Bartet succeeded Sarah Bernhardt at the Comédie Française, and for that reason it will be particularly trying to the great Sarah to see this desired honor go to another. Although a graduate of the Conservatoire Mme. Bartet did not go to the Theatre Française at once. She made her first appearance at the Vaudeville in the original production of Daudet's "L'Arlesienne." She was in some of Sardou's earlier plays and was the first Countest Zicka in the play known here as "Diplo-

Sarah Bernhardt broke her contract with

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